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ART INSTRUCTION



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1938

NOVEMBER

VOLUME 2 NUMBER 11

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**PROFESSIONAL
ART MONTHLY**

Edited by Robert H. Watson and Arthur H. Caprell

*This letter
put Miss Gray
on the Spot!*

What could John's art teacher say that would be definite and authoritative? Would she have to stall, generalize, even evade his questions? What she advised in that interview might lead to the most momentous decision in John's life. In her position Miss Gray is supposed to *know*. Yet how can she know? Where can she find the answers to those questions that John and his fellow students are asking her? She has neither the time nor the opportunity for personal investigation. She'll not find the information in the encyclopedia.

So we're coming to Miss Gray's rescue!

We are spending a lot of time these days visiting Illustrators, Advertising Artists, Designers, Interior Decorators, Fashion Designers, Display Directors and key people in many other art professions. From them we are bringing Miss Gray the information she needs for that interview with John.

SCANNING THE ART PROFESSIONS

A monthly feature in ART INSTRUCTION is the result. It began in October with an article on "The Rocky Road to Animation" by James Howard Baldwin. In November Franc Ritter, Display Manager of Eastman Kodak Company, tells what it takes to be a designer of displays. In December Walter Smith, Interior Decorator and Director of the Extension Course on that subject in Columbia University, lays bare the joys and sorrows in the Interior Decoration business. Month by month we shall continue to "Scan the Art Professions" through interviews with leading artists and executives in the various fields.



MATLACK PRICE

Drawing by Oberhardt

Matlack Price joins the rescue party.

Each month, under the title SO—YOU'RE GOING TO BE AN ARTIST!, he introduces both art students and teachers to the work-a-day world of professional art. The information he gives in these articles about the art market and how to break into it will save any student, in shoe leather alone, many times the price of a year's subscription to ART INSTRUCTION. How to present your work to Art Directors; What to charge for it; What salary to expect as a staff artist; How to get over being an amateur; these headings give just a hint of what Mr. Price will reveal from month to month.

Miss Gray and all teachers want to know these things that will put them "in the know" about actual conditions in the art market. Since Mr. Price has been an editor, art director, typographer and consultant for many art and advertising agencies, he speaks with authority.

Dear Miss Gray:

July 20, 1938

Since graduation from High School in June, I've been trying to decide just what line of art work I should take up. You know me and my work so well that I am writing you for advice.

My special interests are - (in order written)
1 Interior Decoration
2 Textile Designing
3 Advertising Art

Of course I know very little about the opportunities in these fields, whether they are already crowded, what they pay, etc. Even if I knew the answers to these questions I would need advice as to the kind of preparation required.

I realize how busy you are but I do hope you will find time to see me so that I can ask a hundred questions about these professions and have your guidance to assist me in my decision.

Please let me know what time will be most convenient for me to see you.

Respectfully yours,

John M. Holmes

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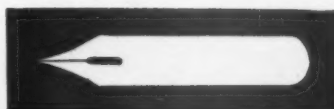


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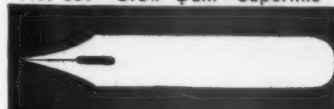
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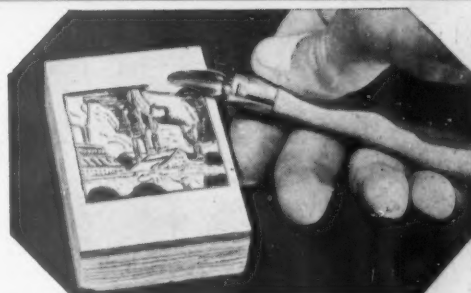
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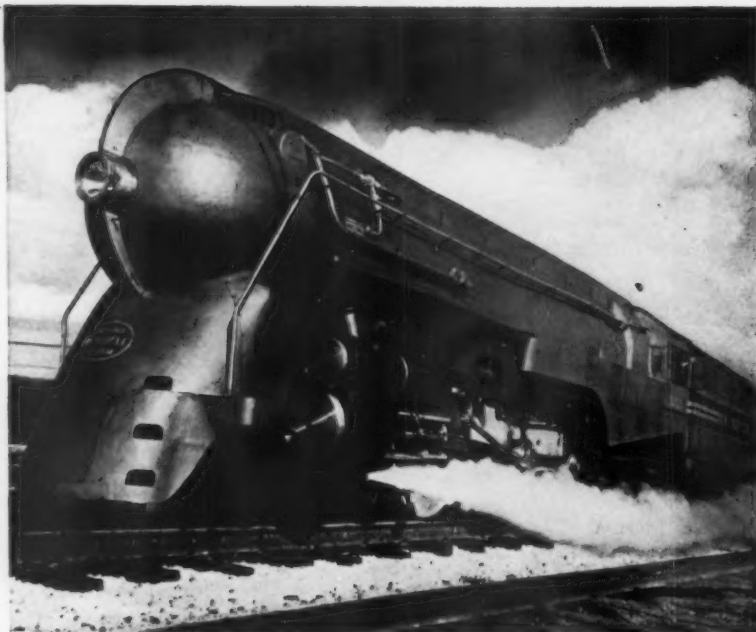
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DISPLAY as a profession

continued from page 23

power to inspire dies; and with it, his appeal to a critical—and alas, fickle—public.

The young person who will conscientiously follow a program of this kind can undoubtedly find an excellent future in his chosen profession as display manager in chain or department store, manager in charge of a display studio, or head designer in a firm of display and exhibit builders. Here the scope of his work can assume vast proportions, carrying responsibilities which are rewarded in manner befitting a managerial or executive capacity. The results of his effort will reach from coast to coast in thousands of displays; he will be consulted in the decoration and designing of store interiors and store planning, in the designing and creating of lithograph displays, and in collaboration on exhibits for conventions of all kinds. His advancement to an important position will depend entirely on absolute command of the branches I have outlined; and this, coupled with keen observation and keener discrimination, will make him more than an exponent of display—he will be a display man worthy of his salt.

Once before, we printed the continued lines of an article in the front of our magazine, asking readers to turn backward rather than forward to find the conclusion of the story. Two of our readers wrote asking why we had done such an unheard of thing. Here we are, doing it again. We've got a good reason—and it's ours.

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CROW WITH PEACHES + OIL PAINTING BY HENRY LEE McFEE

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Photo by McKillop

HENRY LEE McFEE

+ Comments on the Man and his Painting +

by WARREN WHEELLOCK

"I am not, as you know, clever with paint. I plan the canvas well and proceed little by little to build it up."

McFee

THESE few simple words tell us a great deal about the man, his work and his sincerity.

Like creative artists of all time, he patiently attends to all details of preparation "from the ground up," as we say, before putting paint to canvas; and during the whole course of making a picture, considers he is doing a job of work which has to be done thoroughly well, as a good carpenter builds a house.

There is no other way to make a work of art. The ideas and invention necessary to a work of art have to be dug out of one's innermost being, by toil; that is, if it is distinctive art. There has to be effort and groping and experiment—"trial and error" Michelangelo called it—before the creative mind yields distinguished art or anything else of novelty and distinction. A job has to be done.

McFee confesses he is not "clever with paint"—meaning of course that he does not express his ideas in painting easily. In that respect he is in a large company—creative minds are not facile minds—their instincts do not operate in grooves. The "groovers" are the ones who do things easily.

Cézanne also was troubled because he couldn't express himself with facility. Being the "primitive" of a new way of painting—in other words, its inventor—

precluded the possibility of his being "clever" at it; just as the Wright brothers were not clever or facile in inventing a flying machine. McFee is in the same boat—working out his own way.

His reputation as one of America's foremost artists has been established during the many years he lived and worked at Woodstock, New York. His name has been associated with that well-known Art Colony, along with other names famous in the world of art: John B. Carlson, Dasburg, the late George Bellows, Speicher, Kroll, John Carroll, Henry Mattson and many others who went there to work and live, some of them from the very beginning of the Colony, which was founded by Ralph Radcliffe Whitehead in 1903.

McFee was born April 14, 1886, in St. Louis, of American parentage.

He had a year's formal art training at Pittsburgh, in 1907, before he went to Woodstock in 1908 to study landscape painting under Birge Harrison, at that time a teacher in the Summer School conducted by the Art Students League of New York.

His work in the beginning was of a quality that indicated he could have become a Grade A academic painter, had not an uncompromisingly independent nature led him away from a repetition of academic formulas into an individual way of working and an accomplishment all his own.

He apprehended early that the creative artist's business is to express nature's life rather than to

Continued on page 9

Discussing the Composition of "Crow with Peaches"

At first glance "Crow with Peaches" seems a very simple painting; you are struck with the black crow and the dark cloth on the table, the rich pattern and balance of the whole; but the more you study it the more complicated and remarkable it becomes. Things begin to happen in the painting and in you. You realize there is nothing accidental there; all the parts are in their places; that they serve a purpose in the design or have a function in what is happening in the picture.

The forms have taken on life of their own, and move, and you move with them. The dark pattern is replaced by the light pattern which is just as interesting—one seems wedded to the other—you see first one, then the other.

The crux of the painting, crow and fruit, constitute a group arranged spirally which sets the painting in motion. Starting with the crow's head the line slides down the sloping body, down vertical folds of the background drapery, the dark cloth serving by contrast to emphasize the spiral by nicking out the light edge of book and areas of pears and peaches; then up the stem of the dish, with the flat oval of the dish and the peaches on the dish, ending in the peach nearest the crow—adding the last fillip of the movement.

In the meantime the dark cloth creates a stable base for the movement as does the horizontal plane of the table top—the light under surface of black cloth revealed to

balance light areas on opposite side—the edges of the cloth carrying down the vertical lines of background drapery. These vertical lines, emphasized and edged by the diamond-shaped spots, contribute to this stability and serve as a back-drop to the event—the central portion of this drapery with its sprightly pattern relieving the severity of the vertical lines. Note the relation of flat planes of book, dish and table and that the edges of pear and peach shadows and vertical lines of black drapery repeat the verticals of the back drapery.

As McFee might say—this is only the beginning. Explore the painting yourself—you will find much more in it and thus complete your experience of the picture.

**"BUILDINGS
WITH
WATER TANK"**

Oil Painting by
Henry Lee McFee

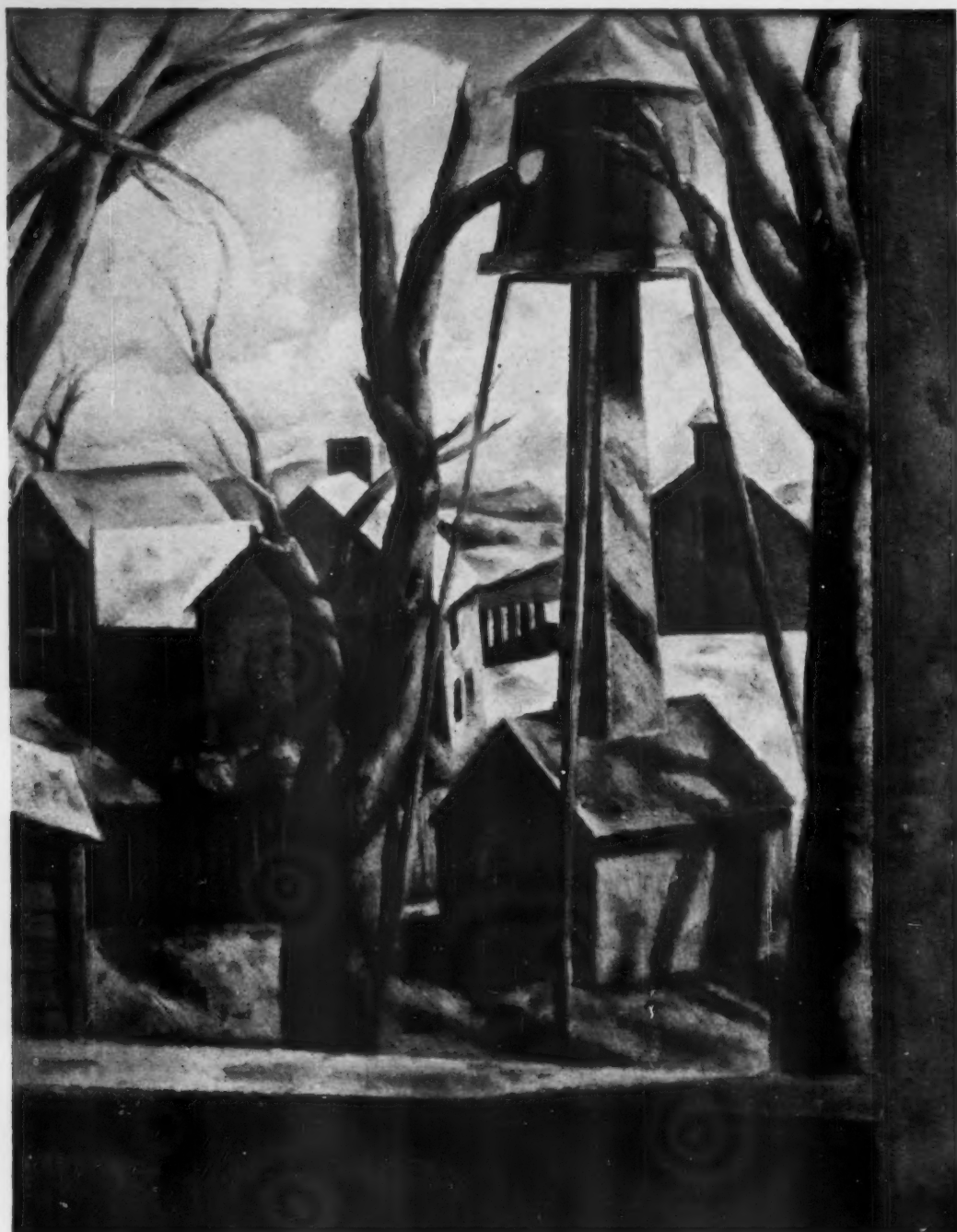


Photo by Juley

Wheelock's comments

Some pictures express very little of life's surges or tranquillities, some tell us a great deal; but they convey only what is in the thought and talent of the artist to express. The artist gives to his work all that his spirit yields and the work in turn reveals that much, and no more (or as much as we can "take").

The painting, "Buildings with Water Tank," demonstrates McFee's capacity for investing a picture with movement and life in its forms, though the first glancing impression may be of a rather tranquil scene. McFee's paintings often do this—they bid you come in; once in, they show you, or give you "the works."

Through the window opening arched at the top by tree branches at right and left and patch of sky between, we see a great deal being expressed, much happening. The heavy water tank and shaft rises up, poised, the tank-supports assisting in the movement. The massive trees rise up and if in rising they seem to support the tank it is only to help lift it up that it may thrust its shaft down harder, bashing the tank house to the ground. The movement here is like a piston in a cylinder moving up and down, and all the parts are heavy.

The day is sunny, the air bright and crisp. The branches of the trees arch, swirl and sway in the wind and the clouds drift by. The stark houses bear down heavily on

the earth. The arrangement of the buildings with deep space around them invites us to go into the picture. We start at the shed on the lower left side, along the fence and around the house with the three windows and the two behind, the last building directing us into the vast distance—far from our starting point. Or the house behind the water tower turns us back and around the tank-house to the foreground, and home again.

The complicated pattern of light and dark areas is expertly managed and reveals McFee at his best, using his knowledge of abstract design gained in painting early Cubist pictures and long experience since then.



"BLACK GIRL
SLEEPING"

Oil Painting by
Henry Lee McFee

Wheelock's comments

McFee says, "Black Girl Sleeping" I worked out with a careful drawing on the canvas, corrected and changed, to make clear the stress and sag of the figure . . . before I began to paint. After that, other changes had to be made. I think this is one of my best pictures."

Very likely the "other changes" were conditioned by the painting in color, inasmuch as the color would affect or modify the lines and areas of the picture.

This expression of relaxed sleep and the impression of life itself are delightful to us because they are so universally comprehensible. What is taking place here is an experience that happens to every-

body and makes the whole world kin.

The "sag" he speaks of is throughout the picture: the figure's weight presses down on the chair, but it also leans against the chair; and after a while you get the impression that the figure loops up and comes down culminating in the point of the elbow.

The sag is largely expressed by the torso surmounted by the inert mass of the head bearing down heavily on the supporting arm, which in turn is precariously poised on the slender chair arm. The line of the supporting forearm slants outward and pushes against the line of the chair, and we get the impression of the elbow

about to slip off the chair and the girl waking up suddenly! Startled.

The picture, being so true to life, stimulates the imagination and brings you into rapport with its message. To attain his end McFee leaves nothing to chance: every line, area and color is ordered into a unit of design to effect his conception of harmony, and to make perfect in a novel form an experience of concrete form not so perfect—which has always been the objective of the creative artist.

This perfection is seen in the adjustment and balance of light and dark patterns, and in the way textures of the various parts are managed. We agree that this is one of McFee's best pictures.

"STILL LIFE—APPLES"

Oil Painting by
Henry Lee McFee



Photo by McKillop

Wheelock's comments

The remarkable thing about the painting "Still Life—Apples" is that at first glance it looks like an abstract painting, but presently becomes a painting of solid forms and spatial relations; and in the end, persists in asserting an abstract basis of design.

Here we see McFee painting space surrounding forms with the same care he lavishes on the form. This is not a new idea, for Leonardo da Vinci in his "Treatise on Painting" maintained it was as necessary to paint space between objects as the objects themselves.

But McFee, with resources of Post-Impressionist aesthetics and a sensitive creative mind and craftsmanship trained to use them intelligently, is able to paint space

more cogently and powerfully than was done before Post-Impressionism.

To perceive how powerfully he has expressed deep space, look from the strongly accented right-hand corner of table through the arm of the basket to the far corner of the table which melts into a fold of the drapery like an horizon against a sky.

Now come back along the left side of table and the front edge of the table and note how the broad stripes of tablecloth thrust the right-hand corner even further away from the far corner.

Looking at the light apples in the basket note how that places the basket in relation to the right-hand corner, light drapes,

crumpled paper and light areas of wall.

McFee is always sensitive to the right tones, colors, shapes and forms being in their right places in relation to one another, in order to attain the most expressive effect everywhere in his picture. Likewise an object is chosen for its shape, that it may serve a purpose in the design. Thus the slender curving branch, starting from the top of the picture, begins a movement which continues through the large form of the vase and ends in the squat, larger basket. The curving arm of the basket completes the loop of a spiral movement; in so doing, it binds a number of pictorial elements together and serves to proclaim the center of interest.



"SMOKE OVER THE CITY"

Pencil Drawing by
Henry Lee McFee

Photo by Juley

continued from page 5

copy nature's shell of appearance—the two being separate and distinct ideas: one resulting from subjective seeing or mind's sight; and the other from objective seeing or eye sight.

He was aided in the direction he had chosen by an absorbing interest and study of the æsthetic theories of Cézanne and the Post-Impressionists. He became interested in Cubism, early in his career, and painted Cubist pictures for several years. A number of these canvases are significant contributions to that movement in this country.

His present direction of research in three-dimensional form began around 1920.

His pictures are lushly painted and rich in harmonious color. The

color interprets essential planes quite as much as the drawing does, in order, as McFee says, to give objects a "form life" of their own.

McFee says: "I am interested in all the things I find about me—in nature, in the look of people, the way they group themselves. I like cities and almost all the things I find in them with which I become completely familiar. But that is only the beginning. It is not till I find something that is really for me, that I begin to think and plan; and later work, to build up my unit of design (my canvas)."

"I suppose I am more interested in still life because it does not bother me—it does not have to be given a rest every so often and I don't have to keep up a pretended

interest in a human being that is before me. I do not have to gossip as I work.

"I'll admit that, sometimes, I feel that I should like to do groups of people; but actually when it comes to working, a few simple objects do very well.

"I like to work with objects that are in themselves commonplace: I like the very simple thing, the familiar thing, the ordinary thing, to work with; then if God is good and I am good I can make that common thing expressive or beautiful, anything you choose to call it. The bouquet of wild flowers and field grasses in a common pitcher interests me more than the most perfect peonies in a precious vase, against elegant drapery."

Making Prints

by the CLICHÉ VERRÉ Process

THE Cliché Verre process (Fr. *clicher*—to stereotype) of print-making has been in occasional use by artists for many years, but has remained relatively little-known. It is a simple process which produces prints having some of the characteristics of etchings and can be used by anyone who is clever with the pen.

A glass plate is given a thin wash of opaque color—the ground; the drawing is done by scratching into the ground with needles or other tools, exposing the glass. The plate is printed photographically by exposure to light while in contact with sensitized printing paper. The lines scratched away will print black. Needling is facilitated by laying the plate on a piece of black paper: lines taken out then appear black as they will in the print.

Window glass will do. Old photographic plates are excellent; they come in quite a range of standard sizes, and when used in conjunction with printing frames facilitate matters.

The film that provides the ground is composed of opaque white water color with a slight admixture of either red (alizarin crimson) or yellow (cadmium deep) added to make the ground light-proof. Add yellow until the mixture is about the color of store cheese; and red until a pink-rose color. It is better to add too much of these colors than not enough. The consistency of the color is very important; just how thick or how fluid the pigment should be can only be determined by trial and error; however it can be surprisingly thin and still be light-proof. Keep the mixture well-stirred, as some colors tend to separate.

With the plate on a tilted drawing board, run the wash from top to bottom, with a sable brush which should always be loaded; never economize on color—be sure you have more than enough—and once the wash has been mixed it is fatal to add more water to make it reach. It is natural at first to make the ground too thick, in which case it will chip and cause ragged lines when scratched with the needle. The ground should offer almost no resistance to the tools, which should engrave clean, smooth lines.

Etching needles, common sewing needles, and pen knives can be used as tools. Knives with nicked blades are useful for the double line they cut. A tool of this sort was used on



This Cliché Verre sketch shows the possibilities of the process in producing clean, definite lines quite like those of a pen drawing. The ground, upon which the original for this print was made, was absolutely opaque, resulting in a pure white background. Evidently the ground was a little too thick in places—as is evidenced by the somewhat ragged line indicating the rigging of the boats. On the other hand the line used on the steps is clean and sharp—suggesting that the ground was just the right consistency at that point. This print was so sharp that the engraver was able to make a line cut from it

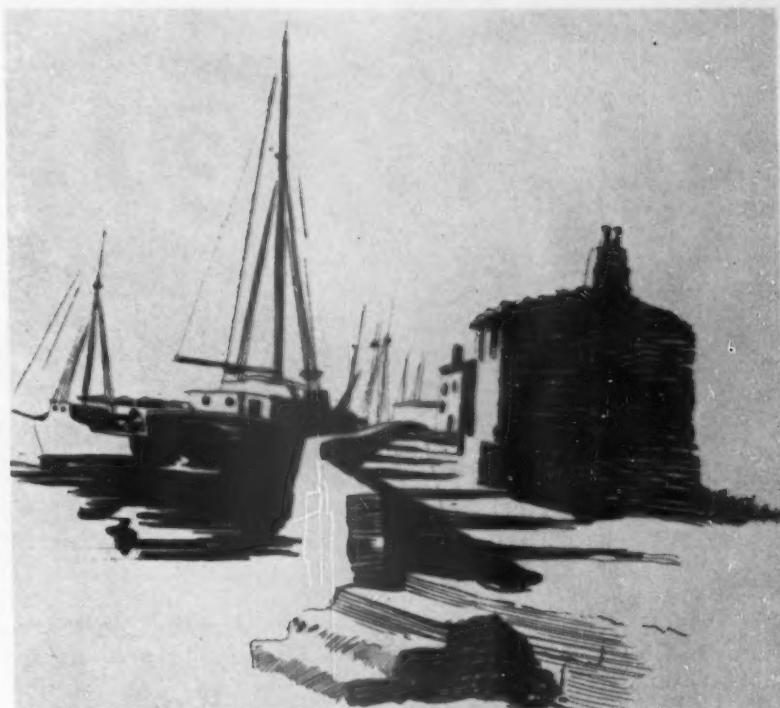
Reproduction below: Another Cliché Verre print with imperfections in order to call attention to difficulties that may be avoided. The ground was improperly applied to the plate in the sky area: it was too thin in the space above the tree. Most of the light was held back but some leaked through, producing the mottled effect. The white patches in the tree top indicate opaque blotches of the ground which entirely excluded the light. This plate is interesting because it shows a possibility of etching-like effects with very fine lines scratched with a needle. These lines are cross-hatched in places, the ground being thin enough to give sharp detail without chipping



the end of the cottage in the smaller print. A tool can be made of a carpet needle. Bind the eye-end of the needle to an orange stick with adhesive tape, making it as tight as possible. Leave an inch of the needle projecting, and if you prefer a bulkier handle, wrap it with adhesive tape until the proper diameter has been reached. This tool will be very serviceable.

If you prefer to make a preliminary drawing on the ground, this can be done with a soft pencil that will not cut into the ground, which is also sensitive to moisture, so it is well to keep damp hands off the plate. When working with the needle remember that the lines must be cut clear through the ground to the plate, as in etching. Otherwise the lines will print grey and brokenly. Provided the ground is thin enough, cross-hatching can be used; but it will fail on a too-thick ground because of chipping. Look at the sky in the landscape where cross-hatching was used freely. When the ground is the right thickness there is really no limit to the delicacy of line work.

The plate is printed by the same process used for photographic contact prints. Anyone who has done his own developing and printing can make prints from cliché verre plates. In printing, the plate is laid face down on the paper—to obtain clean sharp lines. Of course the print will appear in reverse. If the plate is *face up* during exposure a certain amount of diffused light will reach the paper, in which case the blacks become grey and the print takes on an out-of-focus appearance, often an agreeable result. In some cases it is interesting to flash a tone over the print without the plate on the paper; experimentation will demonstrate the variety of effects possible. In handling the plate during printing avoid touching the grounded side, for a finger nail or a damp hand will make a definite mark which will appear



This print was made from the same plate as the one on page opposite, but in making the print the artist laid the plate face up on the sensitized paper. The ground with the engraving was on the top surface of the glass instead of in contact with the printing paper as in the print opposite. The out-of-focus effect of this plate was caused by diffused light which reached the printing paper—due to the thickness of glass between ground and sensitized paper. The original photo-print from which this halftone reproduction was made shows a clear white background, the tint in the reproduction being the screen of the halftone process. This out-of-focus effect can be used to good advantage for certain types of Cliché Verre prints

in the print; if the plate is carefully handled an indefinite number of prints can be had.

This is a process which can be employed to print a quantity of Christmas cards with a minimum of materials and special equipment.

Photography by William von Arks

An Interesting Competition

For the first time since 1845, when America's first telegraph company was organized, the public will have the opportunity to design headings for telegram blanks. To encourage youthful artists and stimulate an interest in the coming World's Fairs to be held in New York and San Francisco in 1939, the Western Union Telegraph Company is offering \$350 in cash prizes for headings suitable for the two special World's Fairs souvenir telegrams.

Two contests will be held simultaneously one for the New York heading and one for San Francisco with the following prizes in each contest: first, \$100; second, \$50; and third, \$25.

Both contests are open to any art student or amateur artist, and no entry fees of any kind are required. Entry blanks setting forth the contest rules are avail-

able to any one except employees of the telegraph company without charge or obligation at any Western Union office. The contests are now open, and close December 30th.

Except for several mechanical requirements there are no restrictions upon contestants other than the limits of the designer's imagination, and the winning headings, if they are suitable for use, will join the long list of special headings inaugurated in 1912 when the telegraph company first began the practice of using individual decorated headings for special occasions. With the recent interest shown in the new hobby of collecting old telegrams, it is possible that the telegrams printed from the winning drawings will some day find themselves in many telegram collections.



LET'S GO SKETCHING

The drawing below, reproduced from my Italian Sketchbook, illustrates a kind of compositional problem frequently encountered in outdoor sketching.

The object of interest is the column, a tall slender form which obviously will be helped—in composition—by some kind of a supporting mass. The shadow, giving a horizontal accent, is of some value, and the addition of a figure contributes bulk as well as pictorial interest. Column, shadow and figures all fall in approximately one plane. A background mass certainly should give the drawing a sense of completeness.

Sketches 3 and 4 (above) show experiments with background pattern—abstract mass without suggestion of representation. In the drawing below,



ELEVENTH

IN A SERIES BY
ERNEST W. WATSON

an effect similar to that seen in sketch 4 becomes related to architectural details. Given the very same details, the pattern of tone might be quite different depending upon the artist's feeling for composition rather than the objective facts. A way can always be found to make facts serve compositional requirements. To be sure, doors, windows and other details do have to be considered in the development of the composition, but the artist need not be *governed* by them. That pattern on the wall can be radically changed without moving the architectural features. Discoloration of walls, vines, or shadows all give ample excuse for putting tone where it is needed. The subject should not impose compositional effects upon the artist.

Consider the photograph on the opposite page. If we are to be very literal that dark doorway would seem to be too distracting an element. Perhaps you prefer to have no tone there at all. Then suggest the door in line only. The paneled doors might be closed. Again it is doubtful if you would want to copy the tonal effect of the background above, where the dark pattern of windows interferes with the sculptured lions.

I give you this lovely fountain as a subject for a sketch. The problem is quite the same as was mine with the column. Try different compositions in a series of small sketches. Vignette the background instead of working it out to a border. If you haven't read George Nelson's article "The Thumbnail Sketch" in the June ART INSTRUCTION, you should do so.



Public Fountain, Piazza del Duomo, Montepulciano, Italy

PHOTO BY ALINARI

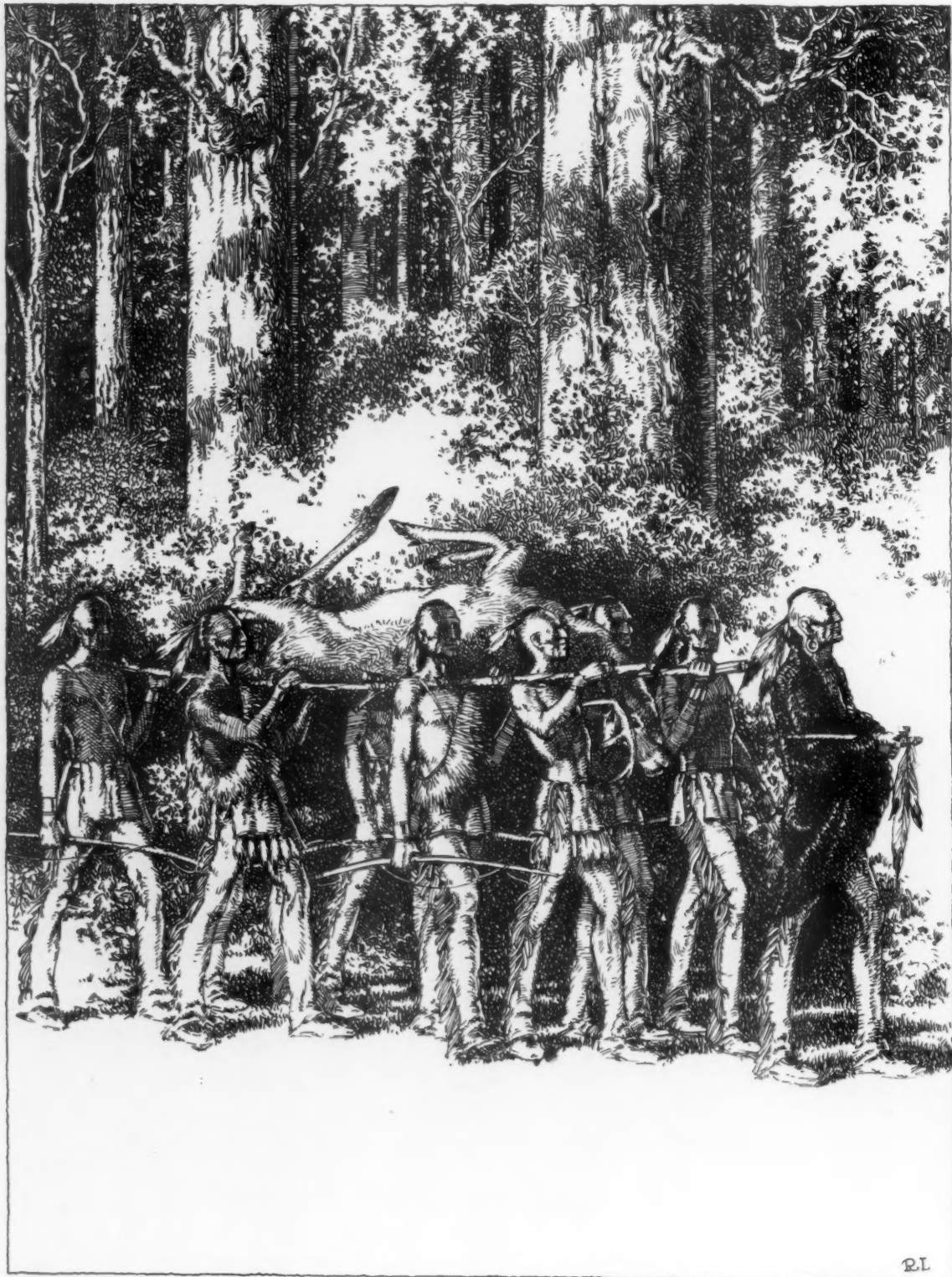


THE ILLUSTRATIONS of

We started out to do a four-page article on Robert Lawson, but the importance of his work and its instructive value to all students of art—not only of illustration—persuaded us to devote twice that much space to it. Even now we have omitted his advertising drawings and illustrations in color. And an entire chapter could be devoted to his etchings which alone would place him high in the ranks of contemporary graphic artists.

The spot is from "The Treasure of the Isle of Mist" by W. W. Tarn, PUTNAM—1934. Slightly reduced from original drawing.

The illustration is from "The Golden Horseshoe" by Elizabeth Coatsworth, MACMILLAN—1935. The technic in both of these drawings is typical of the transitional stage in Lawson's method of work from his early fine pen line (see page 21) to his present brush and tempera style as seen in the drawings on the opposite page and in "Ferdinand" on page 17. The illustration is reproduced at exact size of the original drawing, though it was intended for a slight reduction in the book



Robert Lawson

Illustration in brush
and black tempera
from "Swords and
Statues" by Clarence
Stratton, WINSTON
COMPANY—1937

IF YOU should be fortunate enough to be a guest at Robert Lawson's home on Rabbit Hill in Westport, Connecticut, you would discover, among other things, a seven-foot bookshelf of volumes illustrated by the artist and his wife, Marie Lawson, during the past eight or ten years. Fingering through those volumes you would be impressed by the delicious sense of humor, the technical versatility, and the thoroughly competent craftsmanship of both artists. There you would see illustration at its best, carrying on the high traditions represented by such pioneers as Howard Pyle. Although that seven-foot shelf belongs to Marie as well as to Robert Lawson we must confine our present chapter to the latter, hoping for the privilege later of presenting Mrs. Lawson to our readers.

Although Lawson has concentrated on books for the past few years, his experience as an artist has been varied. Perhaps we should begin at the beginning when he was an ambitious youngster just out of the New York School of Fine and Applied Art where he studied for three years under Howard Giles and Rae Sloan Bredin. His first drawings were done for *Harper's Weekly* and it was in the battle with that first commission that he discovered how *not* to make an illustration. "I proceeded," he explained, "as we had been taught in art school—finding suitable models for the characters and posing them in the proper action. I had a desperate struggle with those illustrations; the models seemed to hamper, rather than help. I vowed that I would give up illustration if I had to rely upon models—and from that day to this I've not had a model in my studio." Rather a far cry from the fairly common practice of many contemporary artists who draw from photographs of models posed and recorded by the artist's camera!

In addition to illustrations for *Harper's Weekly*, *Delineator*, and *Vogue*, Lawson, during those early years, did considerable work in advertising art. He also designed scenery and costumes for the Washington Square Players, wrote, costumed and directed a large pageant, did book plates and tried some portraits.

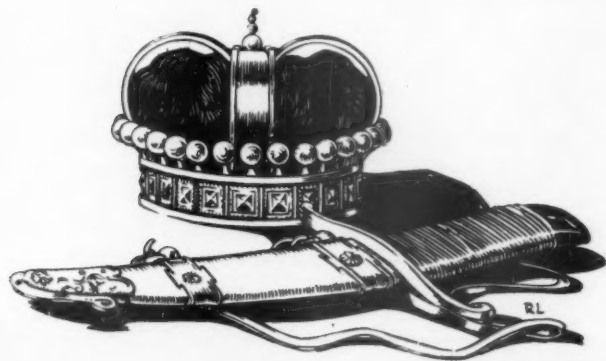
His career was interrupted by the World War in which he served with the Camouflage Section of the A.E.F. Back home again he took up his pen and



brush, doing a variety of work, except for a period when he and his wife did nothing but Christmas cards.

That, by the way, is an interesting story. The Lawsons had acquired a lovely old colonial house in Westport, Connecticut. There came an opportunity to make designs for Christmas cards—continuous employment and good pay. The Lawsons resolved that each should turn out one card every day until the house was paid for. For two or three years they held to this schedule until the mortgage shrunk to the vanishing point. Lawson declares that those three years were splendid training for the more important work that was to follow.

No doubt many readers have in their reference files some of those beautiful colored drawings Lawson did for the Johns-Manville Company advertising asbestos roofing materials. They established a new high for advertising art; nothing better has ever been done. At one time the famous Lawson gnomes were pressed into valuable service for Jacob Ruppert's beer. In these drawings the artist was given free rein in humorous fantasy that resulted in many unique advertisements.



Decoration in brush
and black tempera
from "The Golden
Horseshoe" MACMIL-
LAN—1935



Decoration for NEW YORK HERALD-TRIBUNE MAGAZINE done in pen and wash. There is a sparing use of chinese white in the highlights. This reproduction is exact size of the original drawing though it was made for reduction to 5½ inches

Those amusing little folk, elfs, dwarfs and pixies, have always been seen in Lawson's company whenever the proprieties permitted. In his etchings—that is still another chapter—they gambol over many a lovely bitten plate, and in decorative drawings they mingle ingeniously with flowers, insects and other ornamental elements. So persistently over the years has Lawson loved these whimsical creatures that they seem to have become a sort of graphic language for the expression of the artist's otherwise inexpressible sense of the mystery and beauty of worlds seen and unseen.

In selecting examples of Lawson's work for reproduction we have tried to represent the various techniques that he has used in different periods of his career. His earliest pen work is characterized by fineness of line—he tells us that he even diluted the ink for greater delicacy. The difficulty of reproducing such drawings led him to a slightly bolder treatment which in turn gave way to the vigorous brush technic that we see in the *Ferdinand* drawings. Lawson has from the first done beautiful lettering that frequently is an important factor in the decorative drawings for which he is so famous.

In answer to our request for a discussion of the problems of illustration, Lawson referred us to an article he wrote in 1935 for the *PUBLISHERS' WEEKLY*. This is so illuminating that we can do no better than

to quote from his words in that publication—which we do with the gracious permission of the Editor:

"The first, the inevitable query is 'Do you read the book first?' Just how they think one can illustrate a book without first reading it is wholly beyond me. I will make no attempt to analyze the mental processes, or lack of them, which prompt this invariable question. They then proceed to cite numerous instances in defense of the question, which have proved to their satisfaction that the illustrator had never read the story, or had read most carelessly. A careful analysis of these instances has convinced me that, in about ninety-five cases out of a hundred, it is the reader who has done the careless reading; in four cases there is a question as to the mistake, and in the remaining one case the illustrator's error is unimportant and trivial.

"I would like to say most emphatically that the illustrator does read the manuscript—many times before, and all during the process, so that by the time the illustrations are finished, the manuscript is usually a ratty, dog-eared mass of paper; and long passages of the text have been unconsciously committed to memory. I might also add that I have occasionally found mistakes and inconsistencies in the text, unnoticed by both author and editor. Naturally, I point these out with great glee. Just to convince yourself of the careful study of the text which is necessary, try this little game some dull winter evening. Take an unillustrated book—pick out an incident which you would like to illustrate, and then make a list of all the different things which will have to go into that one drawing and where you found

"ONCE UPON A TIME THERE WAS A LITTLE BULL, AND HIS NAME WAS FERDINAND"

From "Ferdinand"—Story by Munro Leaf; drawings by Robert Lawson. VIKING PRESS—1936. The success of this book has been phenomenal. The appeal of Ferdinand apparently is irresistible, even to Walt Disney who has made the adorable out-of-character bull the star of a new movie now in production

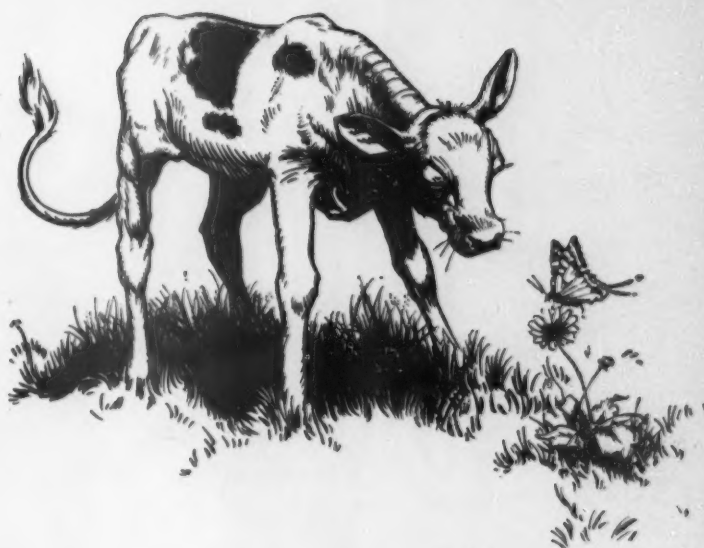
them. Notice how far afield you must go and how carefully you must search the text to find what you need, and also how much you must add to make it a completed illustration. You will be surprised.

"In point of frequency the next question is—'How do you go about it? How do you select the incidents you wish to illustrate, and having chosen an incident, how do you know what things to put into the drawing to make its meaning clear?'

"This is a more difficult question and can only be answered in part. In the first place it brings up the whole question of just what is meant by illustration—is it merely to do in pictures what the author has already done in words, or to go on and carry out in a pictorial and decorative form the spirit and atmosphere the author can really only suggest? The infinite detail which it is possible to put in a drawing to enhance the scene, would, all too often, if written, hopelessly retard the action and drama of the narrative. To my mind this is the true function of the illustrator. He must steep himself in the atmosphere of the book, and then transfer that feeling to his drawings. I do not mean this in any vague or Bunthorne-like way, but, deliberately, consciously, he must plan his arrangement, handling, technic and color to reproduce the spirit of the written words; so that even if the drawings are merely decorations, without any of the characters, settings or accessories of the story they would still convey the particular temper of the book.

"How this is done cannot be explained any more more than an actress can explain how she creates a

Decoration in "brushed" Woolf pencil by Robert Lawson. Slightly reduced in size from the original. The highlights are touched with opaque white. Courtesy New York Herald-Tribune Magazine



character from the few words the playwright has put in her mouth.

"I can, however, explain the mechanics of going about the illustration of a book.

"First, the illustrator reads the manuscript once or twice, without any thought of definite illustrations—simply to see what it's all about and to gather the general atmosphere. Then he usually goes through it again, and picks out those incidents which simply demand to be illustrated, either because of their dramatic or atmospheric qualities. Then he goes through it again, and, according to the number of drawings allowed by the publisher, either subtracts some or adds more to help carry out the action and spirit of the text.

"The next step, usually, is to make a dummy the exact shape and size of the book, and to plan, roughly, the drawings themselves in their proper sizes and places.

"Then, with the drawings in this tangible form, he goes through this dummy again, adding here, eliminating there, until the drawings would, taken by themselves and without text, give a very clear idea

Continued on page 20





THE LITTLE TROUT FAMILY LIVE

Illustration for the New York Herald-Tribune Magazine

"This rubbed or brushed Woolf pencil technic is, as far as I know, a development of my own," says Lawson. "I noticed at one time how much Woolf pencil rubbed and smeared when using it as a pencil. Experimenting, I found that it could be rubbed with a brush to give a tone which is easily picked off with kneaded rubber



• LIVED • IN • HENDERSON'S • ALLEY •



the Magazine by ROBERT LAWSON

for lights. A very sharp point, used almost like a pen, gives definition and textures.
 "The whole process consists of an endless series of drawing, brushing, picking out
 lights with the rubber, and then doing it over and over again, finally fixing and
 picking out the highlights with white tempera or by scraping with a knife."

of the feeling and progress of the story. Then all that remains is to plan more carefully and, finally, to do the individual drawings themselves.

"The last and most difficult questions are—'How do you know what to put in the drawings? What made you think of this arrangement or that point of view? Of this costume or that funny face?'

"These last, of course, any illustrator can answer only from his own point of view, and, even then, not very clearly.

"For my own part I can say that only twice in something over twenty years has a definite idea for a drawing come out of thin air by the process called, I believe, inspiration. It has always come by sitting down with paper and a pencil and actually thinking about the subject; by scratching and rubbing out and starting again. Eventually some combination of scratches and smudges, of irritation or desperation will stir a memory of something once seen, which will suggest an arrangement or a point of view, and from then on it is simply a problem of building this up and elaborating upon it until the desired result is attained. I should say, approached—it is never attained.

"The life of any illustrator, I am sure, is an endless process of observing and stowing away in some curious rag-bag part of his mind, all the thousands of ill-assorted facts and impressions that he will sometime be called upon to use. All his waking hours he passes in what is usually considered a rather vacant daze—observing strange faces; how different sorts of shoes wrinkle; clothes, people, lights and shadows; how a plumber carries his tools and what sort of horses pull milk wagons.

"The landscape painter places himself before a landscape and paints it; the portrait painter paints a stout lady who places herself before him to be painted.

"But the poor illustrator may, at any moment, be called upon to dive into his memory and produce—correctly and recognizably drawn—a coast guard cutter or a razor blade, an Egyptian princess, a Chinese junk, a Christmas tree with all its candles, a circus parade or a little girl eating spinach.

"In addition to the memory rag-bag, he must also have at hand or know where to locate quickly, a tremendous amount of data; costume, architecture, furnishings, anatomy of man, bird, beast and reptile; marine architecture, and a hundred other things, either in book form, or in clippings filed away and classified. And no matter how much of this he may have some author or editor will demand details which just cannot be located.

"It is all very well for an author to mention a Roman centurion in gleaming armor driving by in a chariot, and for an editor to demand it in an illustration; but at twelve o'clock of a Sunday night with the drawing due Monday morning things are difficult for the illustrator if he cannot locate all the details. Just what *was* the correct costume of a centurion of the Tenth Legion in 85 B.C.? How many spokes were there in a Roman chariot wheel? What sort of harness did the horses wear and how many horses were there? Lacking any definite information there are then only two courses open to the illus-

trator—one is to use lots of dust clouds and movement to hide all details of which he is uncertain; the other is to go ahead and, as well as he knows how, with elaboration and thoroughness, make his mistakes so convincingly that no one will know that they are wrong. Some one will, of course, and write an unpleasant letter.

"Many telephone calls I have made or answered at strange hours of the day and night. 'How many stripes are there on a Lieutenant Commander's sleeve? What year was Dick Turpin born? Have you a picture of a 1909 Ford? Have you any sea gulls?'

"Beside the question of accurate details there are often questions of the meaning of things. One editor whom I am very fond of otherwise, has a habit of always sending me poems and articles to illustrate which are so involved in subject that none of the editorial staff can agree on their exact meaning. I am not only supposed to understand them, but to make a drawing which will make them more clear to the readers. It is not really very difficult because no drawing could make them more obscure, so almost anything will make them clearer.

"I almost rebelled, however, when he sent me an article entitled 'Life After Death,' and then warned me over the telephone to be sure to observe the usual editorial taboos—'Don't make the figures in the drawing look dead (that's gruesome).'

"'But they are dead,' I protested, foreseeing trouble of the most subtle nature.

"'Yes, of course,' came the reply, 'they are dead, but you must make them so people will realize they are dead, and yet alive—it's "Life After Death," you see.'

"I did see, but it was quite a problem.

"It is, perhaps, this variety of problems, and the never ending succession of new and different things to be done that make the profession of illustration so fascinating. The illustrator becomes immersed in a new book, a story or a commercial job and is practically away somewhere for two days, or a night, a week or a month or more. He comes up for air, looks about a while, and then is gone again, into some new delirium of work. Months and years slip by, and he suddenly notices that the George Washington Bridge has been completed, that Radio City has been built, and that fashions have changed.

"He makes a mental note of them for future reference, and is off again on a new and different adventure in the world of his own. Perhaps creating visions of the cities and people of the future; or re-creating glorious deeds and golden times that are past. Hand in hand with the author he treads the far high fields of the imagination or penetrates the breathtaking realms of science or industry. Whether he is reliving the dark days of the Revolution, campaigning with Marlborough, selling beer or cigarettes to New Yorkers, or viewing with Melville or Stevenson new lands and strange seas, he is, for a while, living that life and seeing those scenes.

"That is why so many illustrators seem uninterested in minor politics and 'world movements,' and advertising patter, and why they often forget to tie their shoe laces."



Illustration by Robert Lawson for "The Wee Men of Ballywooden" by Arthur Mason DOUBLEDAY DORAN—1930

An excellent example of Lawson's early fine-line drawing. Compare this with his present brush and black tempera technic as seen in "Ferdinand"

DISPLAY as a profession

By Frank
Ritter

Display Manager
Eastman Kodak Co.

Opportunities for trained young men in the display field are growing more numerous every year. I have purposely refrained from saying *window display*, because the field is by no means limited to that type. In fact, today the display man is called upon not only to trim store windows, but to design suitable settings and backgrounds for those windows. He has become the interior decorator for the retail store. The manufacturer requires his services for the designing of printed cardboard displays for quantity distribution to dealers, for their windows and their counters. The display man also plans and supervises the building of elaborate display units, exhibits for conventions, and exhibits for World's Fairs—where at times his work assumes gigantic proportions, and he must cooperate with architects and industrial designers.

A closer investigation of these various branches of the profession will automatically answer the two questions in which our readers are primarily interested—to wit: "What background, education and practical training will lead to successful display work?" And, "Having gained these, how and where can they be profitably furthered and applied?" We'll see.

The store window is the retailer's most powerful advertising medium. It is the display man's main field of work. Yet most windows are still placed in the care of mere amateurs, as contrasted with the highly trained men and women engaged in the production of advertising through the printed word. There are many exceptions to this, of course. Department stores, retail chains and specialty stores are doing outstanding display work, though they are still a small minority. A vast number of retail stores still exist where window trimming is an incidental job performed by one of the clerks, and consisting mainly of transplanting stock from shelves to window.

Fortunately this situation is rapidly changing. Retailers realize that success in their competitive race depends to a certain extent on how effectively they use their window space. More and more they turn to the professional display man for help; they hire a



Frank Ritter was born and educated in Switzerland where he graduated from Basel State College. He acquired practical experience in decorative design on materials and papers in Lyon, the French silk center. Studied modern typography and layout in Paris; introduced modern French type faces into England, where he also produced his first window designs for Kodak, Ltd. Ritter came to America ten years ago as a free-lance designer, and for the last eight has been with Eastman Kodak Company in his present capacity. He has designed Kodak exhibits at the Chicago, San Diego and Dallas Fairs

display service; or, if their size and volume of business warrant it, they operate their own display departments. This fact, coupled with the rapid development of distinct display technics, opens up innumerable opportunities for young people with proper training, neophytes willing and capable, who realize that display work is a branch of commercial art. As such it requires an imaginative turn of mind, designing ability, a knowledge of the graphic arts, plus a keen sense for three-dimensional form. Add to these a thorough understanding of color and the psychological value of colors; practical merchandising experience; and above all, the willingness to work hard and for long hours at tasks which, at least in the initial stage, may appear only remotely concerned with display work.

A good educational background is also essential. Let us assume that a high school graduate, having shown a certain degree of talent for creative design, decides to embrace commercial art as a profession. He will enroll in a school of commercial art and go through the routine of sketching, layout, figure drawing, lettering, poster designing, etc. At some point in this preparatory training he may become aware of an aptitude for display work: exceptional technical skill in model making, a knack for translating ideas into unusually striking graphic pictures in plastic form, or even a latent interest for display work which is

Second in a series of monthly articles

SCANNING THE ART PROFESSIONS

fanned by his closer acquaintance with it. Therefore he decides to specialize in it.

Whatever the motivating cause, provided it be a reasonable one, the student should at once take stock of abilities thus far developed, in their relation to the new course undertaken—and plan his further training accordingly. Assuming that he has by now developed facility in sketching and layout work, he must concentrate on the rendering of three-dimensional form by plan and elevation. He must carry this into the plastic (model-making), keeping in mind constantly its practical applications. Thus his sense of *space relations* and *plastic design* will grow.

This future display man should become proficient at lettering and poster design. The technic of the poster will be useful to him because its bold treatments are very applicable to display work. If at the same time he has special ability for figure drawing, so much the better—in view of his possible connection as an artist with a printing-house producing lithograph and silk screen displays. So much for his art training.

As far as practical experience is concerned, during vacations from school he would do well to get a salesman's position in a retail store. A good time to do this is two or three weeks before Christmas, when many retailers need extra help for the Christmas rush. Two such periods will give him merchandising experience and insight into retail store operating methods, which will prove invaluable as he advances further in the profession. One summer vacation can be profitably spent in the construction department of a display and exhibit builder. There our student can familiarize himself with materials, their possibilities and their limitations, with machinery and equipment used in production, assembling, etc. All this is knowledge that he must acquire—preferably at first hand—if he expects ever to design window displays, display fixtures, or exhibits. His designs will have to do more than look well on paper: they will have to be practical from the standpoint of execution.

If he has difficulty locating a position with a display builder, our future display man might with equal profit apply for a job in a cabinet-maker's shop. The problems he meets here will be of a similar character, and are a practicable substitute.

Now that he is finished with his training and has completed his art course, he is ready to apply for his first full-time job. He will find it easier to secure one, because of his background, than the man who desires to pursue display work merely because he is interested in it. Although even the trained man will have to start at the bottom of the ladder, many opportunities are open to him.

The display departments of department stores or chain stores offer a well-equipped man several avenues of approach. There is work for him in the capacity of assistant window trimmer, show card writer, or assistant layout and construction man—or in a combination of any of these. The display department

of a large manufacturing concern, or a firm of display builders holds further promise of positions for him.

Having gone this far, having found his niche in the field of display, he must be prepared to devote two or three years to this important groundwork. The advantages of enrolling in an evening course in Advertising at the same time are obvious. Let the display man who is young in his work follow carefully the campaigns of national advertisers in magazines, newspapers and windows; then let him analyze the three mediums, attempting to understand the policies underlying each. What he will learn of display and its place in advertising, he could not hope to pick up from simply trimming windows or building display units.

Either in art school or during his practical training he probably will have become acquainted with the airbrush. This instrument is used extensively in all types of display work, not only for presentation sketch renderings, but also on actual display construction. No display department can do without an airbrush. Therefore, in all its potentialities the airbrush should become second nature to the proficient and modern craftsman. In this connection various types of maskings should be studied in their relation to definite texture effects. The limitations of airbrush technic are proportionate only to one's imagination and ingenuity. This is true also of materials, of which there are legions: newsboards, woods, metals, glass, plastics and textile fabrics—the list is endless. I have seen display men make clever use of sawdust and steel wool. But it requires judgment and good taste to apply them effectively, and unusual materials should never be employed "just to be different."

A few words about "keeping in touch," that intangible asset so necessary to the up-to-the-minute advertising man. Once established in his work, the man who would be well-informed cannot stop. His ultimate end is one of *creation*, requiring constant contact with all sources of information. Visiting museums and exhibits, keeping in touch with current schools of painting and sculpture, reading steadily, and literally "window shopping" for ideas, his contributions to display cannot stagnate. I have recommended continued reading as one method of retaining the *modern* in display ideas. This reading should be comprised of a normal amount of fiction, but it should not overlook essays, contemporary history, etc.

The creator of displays should have more than a passing acquaintance with all decorative styles, from the ancient to the modern. In his mind's eye he should be able to paint a picture of the old and current fashions in many sections of the globe, fashions construed from the *mores* and climates of those sections. Probably his library will not include such an extensive collection, but if he knows his bibliographies and his documentary sources he will not lack suggestions. His appeal being to many people in many places, he cannot afford to be static, or his

Please turn back to page 2

TOOLS AND MATERIALS OF THE PAINTER'S CRAFT

By Mylo Martellini

Beginning with the April 1938 number, Mylo Martellini has contributed monthly articles on a variety of practical matters of interest to the painter. His discussions have been focused largely upon the chemistry of pigments. He has presented this decidedly confusing—and controversial—subject in such a concise manner as to make it readily understandable and useful to the student. Martellini will again appear in future numbers of ART INSTRUCTION; his next article will describe the oil-tempera technic, now so popular with many artists. Editors

*Mrs. Lillian Bailey,
New York City, inquires:*

Would you consider it feasible to remove pictures (after they have thoroughly dried, of course) which have been painted on canvas stretched and tacked to frames? My thought is that they might be rolled in a small bundle for more convenient storage—and later might be re-stretched and tacked on frames again for framing.

Here is another question: I have been using Schmincke's "Pre-Tested" Oil Colors, with very little medium (pure linseed oil when any medium at all is used) and I find—after a period of a year or so—that the lightest portions (mainly the sky) have begun to turn somewhat yellow. What do

you think causes this, and what would you suggest doing to avoid it in the future?

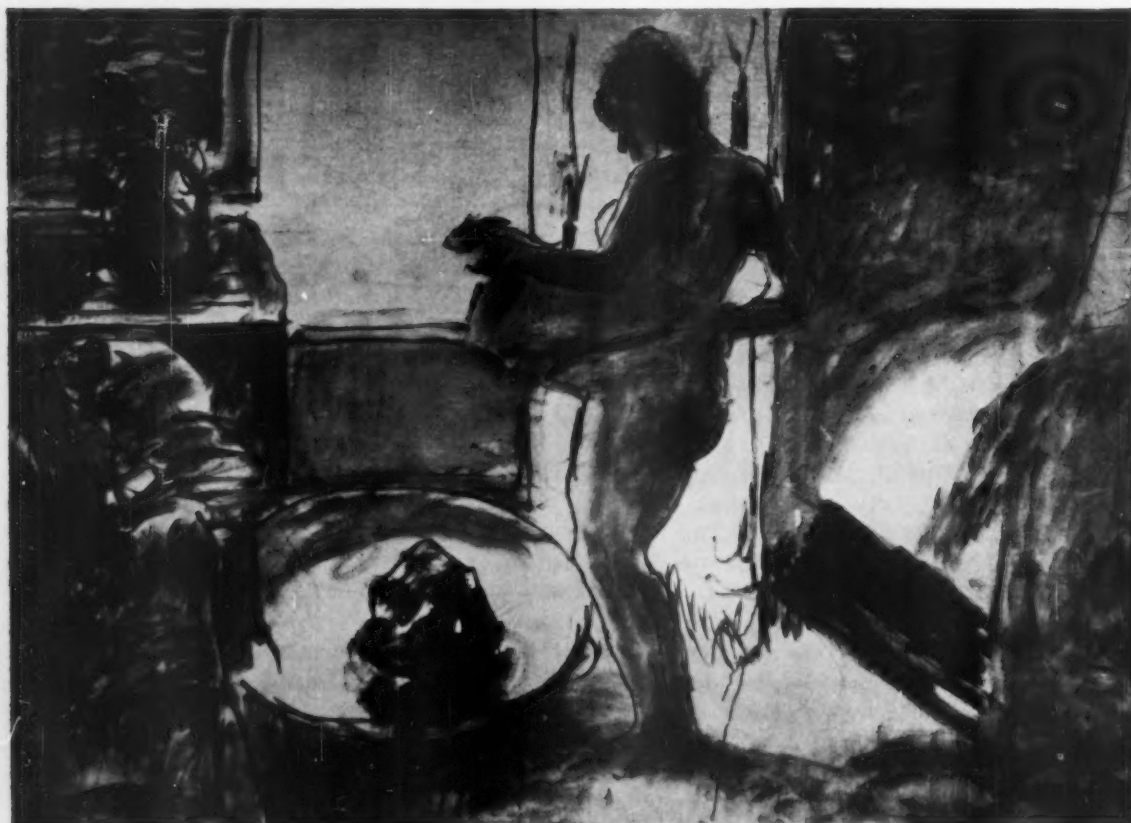
Martellini suggests:

It is never good to roll pictures, although this is a general practice. If it is necessary to do it then it should always be done on a warm day or in a warm room, rolling the painting over a cardboard cylinder at least 8 or 10 inches in diameter. The unrolling process should also be done in a warm temperature. The painting should not be rolled reversed to flatten it, but rather laid on a table or other flat surface and a piece of cardboard the size of the painting placed over it. After several days or a week it will be flat and ready for re-stretching.

If your only object in removing the canvases from their frames is to conserve space, I suggest that you fasten loops to the canvases in four or more places (depending on their size) and hang them on pegs. The pegs can be $\frac{3}{8}$ or $\frac{1}{2}$ -inch dowels fastened into a 1 x 2-inch strip, which in turn can be fastened to the wall. The pegs should extend 6 or 8 inches. You can easily store two dozen canvases this way. It has a further advantage: you can pick out the one or two canvases you want without unrolling one after another, incidentally damaging the paint film by this unrolling and re-rolling.

As to your second question about yellowing: all drying oils, linseed, poppy or walnut yellow with age. This is accentuated if a painting is stored in a dark place. It can be remedied to a great extent by exposing the painting to the sun. Use no oil medium at all but an equal mixture of pure turpentine and damar varnish, which

Continued on page 34



*A Canvas by
EDGARD DEGAS*

*Photographed just
after the prelimi-
nary lay-in for an
oil painting*

*Courtesy of
Brooklyn Museum*

So - You're Going to be an Artist!

By MATLACK PRICE

Chapter 2

Who buys art — and why? Particularly, why should anyone buy your art? Realistic analysis of the Art Market. Various markets, and what it takes to meet their requirements. You need a lot of things besides Art.

WHO buys art—and why? Quite a variety of people in business buy it and if we leave out the picture-collector, the reasons why business buys art are always very practical and realistic. Certainly business isn't buying art to frame and hang on the wall.

This is why every beginning artist needs to find out all he can about the various kinds of business that buy art — and also why and how it is bought. Here the art school has been both unkind and remiss in not telling its graduating students anything about this (to them) "commercial" side of the business of being an artist. Very few art schools or art instructors know the answers to the what and why of art buying, which fairly obviously explains why they don't bring up this little professional detail. Because most of you need to think of your art as a means of making a living, it is just silly for art educators to make believe that there is something a little vulgar and low about thinking of your market, and it is hard to see how any art school can pretend to serve the present age without teaching something about the art market.

The beginning artist, with a happy assurance that would be beautiful if it were better founded, goes ahead on his own idea that of course people ought to want to hire him or buy his work. But why should they want to? Even at the risk of being a little negative-



Mamma thinks Edna's art work is so wonderful . . . but what possible reason would anyone have for buying it?

minded about it, the beginner would be a lot wiser if he were to ask himself that question. Why *should* anybody be expected to buy it? Has he made any study of the kind of thing the market wants? Is he dead sure that his own stuff is as good or better? It needs to be—otherwise there isn't a sensible reason in the world why anybody would want to buy it. And even if Aunt Emma says she just can't *imagine* what that Art Director can be *thinking* of, not to appreciate your talent, her indignation won't buy any groceries.

But let's get going. What is this market we've been talking about? There are two ways for any beginning artist to crack the big adventure of doing his first real, professional work; he can try for a salaried staff position, or he can take a chance on being a "free-lance," as it's called. The first may not be so much fun, though it can be, under the right conditions; the second, for the beginner, comes pretty close to living on his wits, even supposing he has wits, and supposing that his work is passably good, or even very good.

Here is the art market in brief

Art for Sale

—at least as large a slice of it as you can tackle as a starter; the salaried artist in an advertising agency, in the art staff of a printer's plant, or of an engraver or lithographer, with a poster or card agency, in a department store, with a publisher, a greeting card house, or with an art service. There are various others, of course, but these are the principal ones, and the others are likely to be highly specialized.

If you aren't on the staff of any of these places, there is always the direct assault from the outside, by the free-lance. And when a free-lance sells some work to any place where there is an art staff in operation, it must be some unusual thing that the staff isn't capable of doing.

Magazine and book illustration, of course, isn't staff work. It is all done by individual free-lance artists—and they need to be good in order to get it. It's a part of the art market that had better be looked into in Chapter Four. Fashion work is a field so highly specialized and so important that it too must have a later chapter to itself.

Now let's see what some of the buyers of art need in their businesses because what they need is mostly what they will be expecting you to do for them. It is only the things they need that they will look for in your portfolio of samples, and if they don't find them there they will say: "Sorry, but we can't use the type of work you do." When they say that, you most certainly think that what they mean is that they don't like your work, or that it's terrible, or that they have a particular hate on beginners. Not so. Almost always, and strange as it may seem, they speak the truth. They mean that they

can't use your type of work. (The work, of course, *may* be terrible—but that's something you ought to know yourself, before you go around exposing it to professional eyes.)

Most of the varied work that is done through advertising agencies (of which more intimate details in Chapter Four) is done by freelance artists. The agency staff seldom attempts to do any finished art work for reproduction. It is kept very busy making layouts, both rough and finished, either for the agency's clients, or to be quarrelled over in agency conferences. When a layout gets the client's royal "O. K." after many revisions and much palaver, the finished art work is usually assigned to a freelance artist, and needs to be good professional work, particularly if it is for a big national campaign. Beginners haven't much, if any, chance of getting this kind of work. It needs experience and the Art Director needs to have some guarantee, through the artist's past performances, that he can carry through on a big and important assignment.

The beginner's best chance to get the hang of agency work and build up a little experience is to go after the smaller agencies, where the smaller accounts are handled. You might like to do a double page spread in color for Chrysler automobiles (as who wouldn't?)—but you are a lot more likely to get to do small-space newspaper advertisements for an insecticide. Small advertising accounts don't have much money to spend and the Art Director knows that he can't engage important and expensive artists to do ten, fifteen or twenty dollar drawings. This leaves an opening for a lesser artist (meaning you) to make a proposition on a low price—any price, indeed—to get yourself some professional experience. Even a beginner need not be very bright or experienced to reach the conclusion that some actual work at a low price is better than no work at a price he cannot command.

If you have ever wondered how an artist gets started—and many beginners spend two or three years wondering just that—there is the

answer. Any beginner of reasonable ability can get *some* work to do if he doesn't aim too high, if he specializes at first in small agencies and in doing their small jobs well. He has shown a cheerful willingness to take on any assignment, no matter how dull or even revolting, at a minimum price. The Art Director usually reacts with real cordiality, and is so glad to get a mean job done at the client's miserably low price that he resolves to give the artist a better chance when something comes up with a little more money to spend on it.

I knew one artist who kept continuously busy, day and night, on the absurdly simple formula of asking, everywhere he called, for whatever particularly mean and thankless job happened to be on hand to do. He didn't care whether it was a mean job because of the price or the unimportance of the subject or because the finished drawing had to be delivered at nine the next morning. And instead of naming a price he simply said he'd do it for whatever the budget allowed. Faced with such a shining spirit of co-operation most Art Directors will break down and squeeze the budget for ten or fifteen dollars more than it was supposed to allow. But this was a clever artist, and few beginners could know the advertising business well enough to appreciate his wisdom. After weeks of getting no assignments at all you might take on a mean one—but it would probably be in a spirit of resentful desperation (reflected in your manner) and not as a matter of shrewd policy.

It may take several years of small and fairish sized work for small advertising agencies before a new artist will get a chance to do even a middling important job for a big agency—but there is no surer way of getting it.

In any case; remember that practically all the art used in advertising is planned, ordered and controlled by advertising agencies. The sooner and the more realistically you can learn their methods and their requirements the sooner you will work in or for them.

The printer, that is the large printer, has an art staff as a serv-

ice department. Here are several professional artists who are versatile and handy. They can do booklet covers, little "spot" illustrations and decorative stuff—and always good lettering and page layouts. The printer uses his staff mostly for making dummies and layouts for printed matter and these he uses to solicit printing orders. If he gets the order, the staff will usually get the finished art work to do. In addition to being good practical artists and designers, and letterers, you may well imagine that staff artists in printing houses will be more valuable if they have a practical working knowledge of typography. How many art schools give their students even a few guest lectures on typography, or have the remotest idea that it could be at all useful, let alone essential, to an art career?

Often there are enough odd jobs in this kind of an art department to allow a beginner to occupy a work-desk somewhere, provided he doesn't get under foot and that he early shows some possibilities in the direction of eventually being worth the room he takes up and the time the professional artists can spare to show him what it's all about. But the experience is precious beyond pearls and rubies.

An engraver's art department is somewhat the same, except that here the staff artist is not so likely to find typography a vital thing to know, but is more likely to find that air-brush and hand-retouching of photographs is a more important accomplishment than he ever realized. The engraver is concerned with making good half-tones and line cuts, and if the "copy" furnished him by his customers isn't such as to reproduce well—his art staff is there to fix it so that it will reproduce well. This, as you can imagine, often means rather technical work. The junior artist who is given an opening in this kind of art department either likes that sort of work or he doesn't, and either makes good or looks for some other kind of job. (Very little chance for creative work and a daily demand for precision and often definitely technical performance.)

It is rather different in a lithog-

Continued on page 28

PEN DRAWINGS
FROM THE SKETCHBOOK OF
Douglass V. Freret



MEXICO
D.V.F.
'37

Mr. Freret, who is a New Orleans architect, uses his pen with discriminating economy. He has a faculty for picking out the essentials and eliminating details. It is evident that he carefully analyzes his subjects before putting pen to paper—that when he begins to draw he knows just what he is going to do. The drawings have been slightly reduced in size for reproduction



New Orleans,
D.V.F.
'38

rapher's art department, and what is to be done there may look a lot more like the sort of thing you imagined when you were in art school. The lithographer is in business to sell lithography which may be posters, window and counter displays, calendars, labels or anything else that can be lithographed. One way that he has of selling these things is by showing his customers and his prospective customers an endless parade of bright, clever, attractive color sketches. Art, for this reason, is important to him—and for the same reason he is likely to be kindly disposed toward artists.

If you are quick, tireless and prolific in ideas, the lithographer's art department can use all you can think up—but you need, too, certain skills in order to make the kind of bright, clever and attractive color sketches that he wants. Good drawing, good color and opaque or oil paint technique (or maybe pastel)—and first, last and all the time—good professional lettering. Sometimes the lithographer's art staff does finished art work, though most of it is done outside by free-lances, often very important artists. But always there are color sketches to be made.

The agencies that handle billboard posters and car-cards operate very similarly to the lithographer, except that they are selling, primarily, space on billboards, in cars, stations and other places. Art and ideas are the things they have to offer when their clients are interested in renting some display space.

The department store art department is a nice battleground for the tender beginner's first professional experience, and if he survives it, everything else in the way of art work will seem easy and tranquil.

The time factor, meaning, in plain everyday language, *when* a drawing, or a dozen drawings must be finished, O. K., and ready for the engraver, is always rearing its ugly head in most work that is done for advertising agencies or in the more or less technical art departments we have just visited. But in the department store art department you might well get the impression that the time factor is the

only important thing. Here, because of daily paper advertising, we encounter that creation of the harried newspaper worker — the "deadline." This, you probably know, means the precise moment when your drawing must be completely finished.

To the art student (now facing the world as an artist, nothing less) the class problem that was required in a week's time seemed to be crowding things a bit, seemed alien to the leisurely and poetic tempo of Art. With a few good stock alibis (tried, tested and found to work easily on art teachers, who, bless their hearts, may never have had to meet a deadline in their lives) any resourceful student could usually wangle an extra week on the problem and discount the teacher's deadline by a hundred percent. What, then, is his dismay, indeed the upset of his whole pretty little world, when he is given an assignment about the middle of the morning which is to go to the engraver, a finished drawing, before five o'clock the same day. Tomorrow won't do. The drawing is to appear in tomorrow afternoon's paper, or in the morning paper the day after that.

No place for a temperamental prima donna or an esthetic dreamer is the department store art staff. It is the field for quick-thinking, quick-working and very alert artists and layout experts. Seldom time to re-make anything. Quick and accurate understanding of what's to be done—and no time lost in doing it. Some newspaper advertisements, of course, are planned far enough ahead to allow a little time for the art work, but if the store is a large one, with many departments, the art staff can pretty well count on enough last-minute changes of merchandise or schedule, enough emergencies and deadline stuff, to keep it in a pleasant state of jitters practically every day of the week.

Art in the publishing field is not pursued at such a pace, although no grass grows in the art department of a weekly magazine. On a weekly illustrated magazine practically everything needs to be done at once, and the doing is continuous. Correcting and fixing

page layouts on the issue soon to appear (and how desperately soon) on the news-stand is done with one hand while you make layouts for the next issue with the other hand. Covers and illustrations to plan as far ahead as the Editor will release them; artists to call in, staff to supervise—and this goes on for fifty-two weeks of the year. If you have a job on such a magazine staff, the problem of getting things done is as important as what you do. Virtually all the finished art work is free-lance. The staff work is likely to be layout and lettering, with as much practical knowledge of typography as possible. Does anything in your portfolio suggest that you could fit into this sort of work?

On a fortnightly, and on a monthly magazine the recurring deadline on everything is the same, but with a somewhat easier tempo. It's all run on a schedule, and if you keep up to the schedule all will be well.

Book-publishers seldom bother with an art department. They need comparatively little art work and can plan it far ahead — mostly book-jackets. Usually they have a Production Manager who is also the Art Director, responsible for planning and laying out books and supervising the printing of them. (Rather special, but pleasant work, and recommended for people with more delicate nervous systems.)

The designing of greeting cards, the output of which is tremendous, is done for manufacturers, and its quality varies with the grade of cards published. There is a field here for good idea-work, originality, inventiveness, often humor. The greeting card business needs these qualities continuously. Technically—versatility and precision in drawing and painting, and certainly good lettering. Though it may seem limited, this is by no means a dull or profitless field for art, and it is one in which ability to write verses and jingles and good lines, including atrocious puns, strongly reinforces the artist's hold on a staff job.

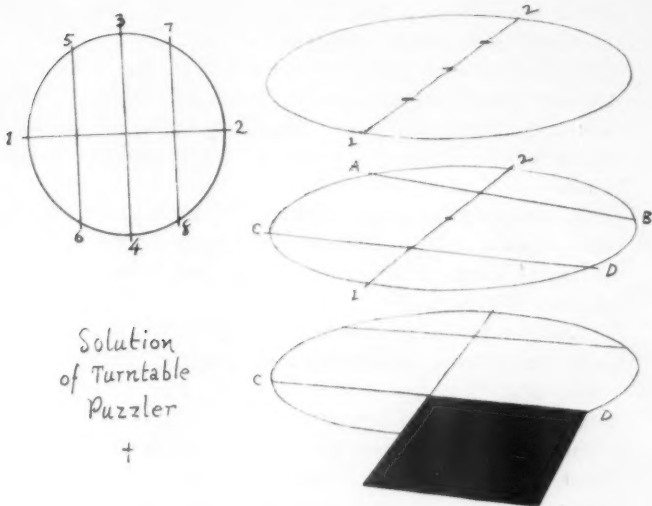
This brings us to the art service, which comes up again, and in considerably more detail in Chap-

Continued on page 35



PERSPECTIVE PUZZLERS ★ ★

Art Instruction proposes to put the perspective prowess of its readers to proof, month by month, by proposing problems in drawing that call for skill in delineation and constructive thinking. The correct—or a correct—solution of the puzzler will appear the following month. These projects will be treated here as freehand perspective, though for the sake of clarity in demonstration we shall use ruled lines in our solution drawings.

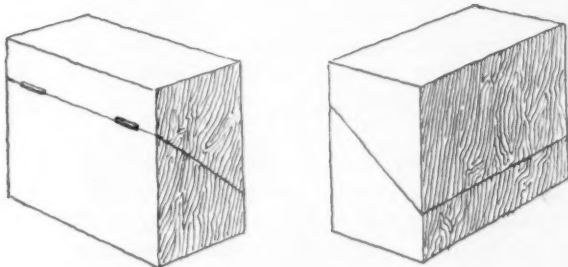


Solution
of Turntable
Puzzler

Solution of October's Puzzler

The circular diagram above demonstrates a simple method of finding the points 5, 6, 7 and 8 needed for the drawing of the four missing tracks. Diameter 1-2, representing the revolving turntable, is divided into four equal parts by the lines 3-4, 5-6 and 7-8, drawn at right angles to 1-2. Points 1, 5, 7, 2, 8 and 6 are the six points of an inscribed hexagon. It is only necessary to follow the same steps in perspective. Divide 1-2 into four equal parts (perspectively) as shown in top ellipse. Lines A-B and C-D (center ellipse), if correctly drawn at perspective right angles to 1-2, will give the needed four points. Which line takes the correct direction A-B or C-D? The black square is laid down as a test of the angle made by C-D and 1-2. It is easier to judge the correct drawing of a right angle when it is seen as one corner of a square.

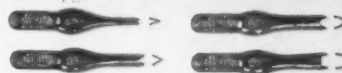
This ability to draw the square and the circle in perspective in correct relation to one another is indeed the secret of success in freehand perspective. There is no better practice than making innumerable sketches from cardboard models of circles and squares laid together on the same horizontal plane.



November's Puzzler

Here are two views of a hinged box. Draw the box with cover wide open—as far as it will go. In another sketch show it one-half open. Use three-quarter front view (shown at right). The three-quarter back view is shown here to indicate how the box is hinged. Note that the hinge line is one-quarter way down in back and the line of opening in front is one-quarter way up from bottom.

November 1938



SPEEDBALL LINOLEUM CUTTERS

Here are the tools for best results for your Greeting Cards and Holiday needs.

Professional and amateur artists have accepted these tools for their use in block printing.

FREE Lesson Charts and suggestions offered to interested craftsmen.

The SPEEDBALL Line includes cutters, books, ink, brayers and presses. Also lettering pens, ink, and Text Book. Ask for them at your dealers.

C. HOWARD HUNT PEN CO.
CAMDEN, N. J.



four values

The two gray tones here shown actually cover the entire surface of Craftint Doubletone Drawing Paper but each is invisible until brought out, where wanted, by means of a developer. These grays, plus the white of the paper and black applied in ink with brush or pen, offer a wealth of possibilities. For full details on this economical paper please write.

THE CRAFTINT MANUFACTURING CO.
(DEPT J) 210 ST. CLAIR AVE., N. W.
CLEVELAND, OHIO

Technical Hints from Artists' Studios

† *paper, paper, paper* †

"Good! Good! Glad to see you are trying to open the eyes of your readers to the importance of paper!" Such was the remark of an artist, who, on visiting our editorial offices, chanced to see the originals of the illustrations here presented. "It has taken me twenty years," he continued, "to realize fully to what a degree the artist often handicaps himself through not selecting a proper paper for each and every purpose."

And true it certainly is that even among artists who use paper almost daily, many struggle along with two or three kinds when their diversified work demands at least a dozen.

Unfortunately in this limited space we can do little more than draw attention to this matter, emphasizing our gesture by means of a few simple examples from among my Maine sketches.

In making the first of these, I realized that the light was failing momentarily: that if I wished to catch with any success the impression which Mother Nature was flaunting before my eyes, I must proceed with the utmost expedition. I limited myself, therefore, to a sheet of pastel board (Hurlock's dark gray), a stick of artificial charcoal, and a white pastel crayon. The paper answered for most of the middle values; the charcoal served for a quick treatment of the darks; the white crayon permitted me to force attention to the lights, as did the subject before me. A few tones were blended with the finger. How, excepting on a toned surface, could such impressions be captured in four or five minutes?

When an indication of a vast amount of complex detail is wanted, and time is at a premium, rough paper often proves a friend in need. In the little tree sketch, for example, the paper selected was buff in tone and of rough surface—I don't recall the make—with a heavy ribbed or "laid" effect. In this hasty treatment this roughness helped me to gain the impression of innumerable leaves, and of rough bark, irregular ground and the like. The boats were rubbed with the finger to give them distance. Papers of this general type often impart a decorative character to one's work.

In our third sketch, Nature displayed a wholly different mood, demanding a different paper and handling. This was done on a "misty, moist morning in the muddy month of March." A minute's analysis of the subject convinced me that rough charcoal or water color paper would be the thing. I had a sheet of Arnold's cold-pressed water color paper with me (Japan Paper Company), and, hastily scraping particles of carbon from a carbon pencil, I rubbed them into the paper uniformly, thus developing in a moment a vibrant tone simulating Nature's effect better than might be expected. With the point of the pencil I next worked up the lighthouse and adjoining buildings, softening them a bit by dabbing with a rag. Then I finished by pencilling the foreground



Ninth in a Series

by ARTHUR L. GUPTILL



with a vigor consistent with its nearness and boldness. This sketch, contrasted with the previous one, hints at the broad range of effects which rough surfaces make possible.

Rough water color paper—in this case Steiner Paper Corporation's "Arches"—was again selected for our fourth sketch. The problem was to interpret old woodwork, unkept grass, etc., with a minimum of effort, for lunch time had arrived and friends were impatient. By working rather dry, dragging the brush (loaded with water color) over the paper side-wise, the work was soon completed. The same method is applicable—as are the others here offered—to far more ambitious work.

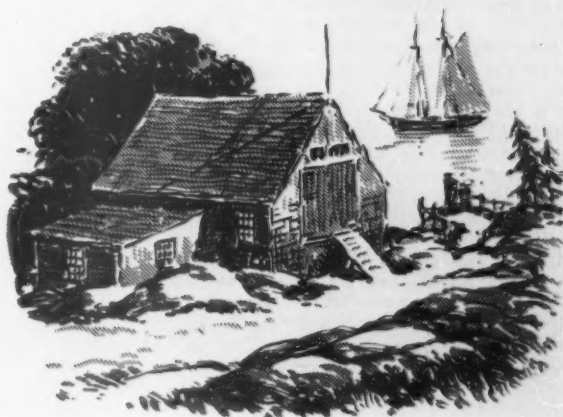
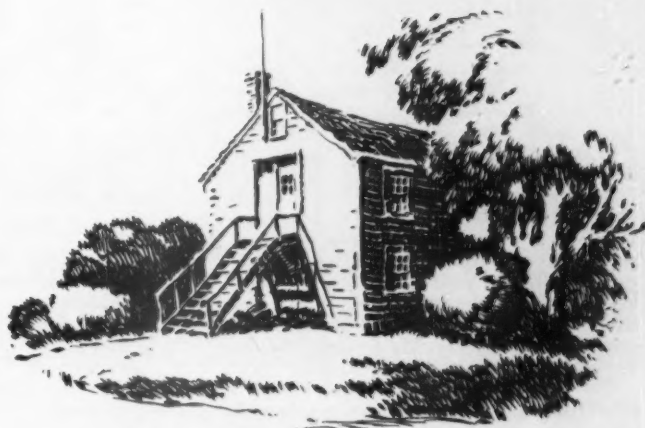
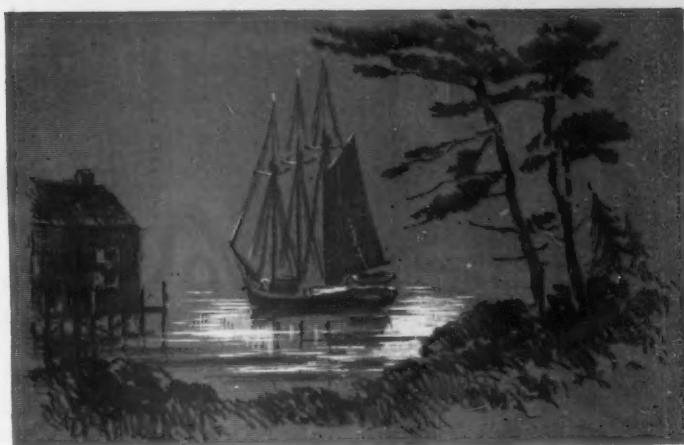
One should by no means neglect the various patented papers such as are popular among commercial men. Our fifth sketch, at the right, above, was done with a soft wax pencil on Ross board. The surface selected was rough and bore printed lines, closely spaced. With the pencilling completed, scratching was sparingly done for the highlights, a sharp knife performing the trick. Such work can be reproduced by line engraving, a fact which is often of advantage.

The brush and black ink were chosen for the sixth sketch, picturing a complex bit of rocky shore. The paper was Michallet charcoal paper (The Morilla Company). The brush was old, with its hairs separated; it was used very dry with the ink undiluted. Such a combination has excellent possibilities for portraying rocks, trees, and other typical outdoor detail. The gray appearing tones are really not gray, but only blacks broken by the roughness of the paper, so reproduction was once more possible by line engraving.

For subjects in bright sunshine, a smooth paper is often to be preferred. A sketch on rough paper, especially if ultimately hung indoors exposed to a cross light, exhibits innumerable tiny shadows caused by the irregularities of the paper's grain. The eye sees these blended to form a gray tone offsetting to a degree the brilliant effect sought. For our next-to-the-last sketch a smooth bristol board (Strathmore Paper Company) was the choice, as its surface not only insured freedom from such shadows but permitted bold and cleancut pen work capable of creating the desired contrasts. This was done with a heavy lettering pen. These smooth boards are also unexcelled where fine detail is to be depicted or any extremely accurate work performed.

Our last sketch again leads us to the patented boards, this being on Craftint Doubletone drawing board. After the blacks were applied in ink with a finely pointed brush, the dark and light grays were revealed by means of developers furnished with the paper. Again reproduction was managed through the line process.

Now you experiment! See what paper can do!



ART INSTRUCTION

+ in the classroom +

Hints for teachers, students and amateurs in the
use of November ART INSTRUCTION



The McFee Paintings

These pictures offer a wealth of study for the young student. He should not be satisfied merely to read Wheelock's comments and casually follow his analysis with the eye alone. We learn when we participate in the experiences of others. The student who took up his brush and made the sketch above was attempting to feel that spiral motion which Wheelock describes. By thus isolating the central feature of the composition, he found it easier to appreciate its organization. Getting the feel of a picture through some sort of physical contact is a very real experience. The horseman is not content to stand off and appraise a fine animal from the distance. He passes his hand over the muscles of the arching neck, strokes the horse's sides and flanks and thus acquires an intimacy—hence appreciation—beyond the power of the eye alone.

Working on tracing paper laid over these pictures, try to experience the sensations of composition pointed out in the text. You will find that an hour spent thus with McFee is a truly creative hour. Try isolating the central group of basket, vase, and crumpled paper of the still life on page 8.

Experiment with different backgrounds of your own for these isolated groups. Drapery arranged in a dozen different ways; for example, simply lay tracing paper on top of your isolated groups and brush in your backgrounds. When you have one you particularly like, combine group and background in a single sketch. Then try setting up groups of your own.

We once watched a group of high school students setting up groups which were never painted. An entire afternoon was spent in arrangement, with class discussions of the various groups at intervals. Each student made three or four separate studies during a very profitable morning. Two or three camera enthusiasts took pictures of the most successful studies.

Composition is indeed an exciting experience for the serious student who soon develops a remarkable sensitivity to both harmony and discord.

By the way, just to test the organization of the *Crow With Peaches* study, try removing the pear at the extreme left, or moving it somewhat to the left. Is rhythm impaired? Moving things about in pictures under analysis is a splendid method of study. By that means one soon learns how delicately adjusted are the compositions of the masters.

Perhaps the most pertinent lesson to be found in the McFee article is that "good painting is a music and a melody that only great intellect can understand, and that with difficulty." Not many people—even students—accept this dictum uttered by Michelangelo three centuries ago. But it is true today as ever. None other than the creator of masterpieces himself can quite realize the infinite subtleties that make a painting great. Wheelock's comments on McFee's pictures can only point out a few of the most obvious harmonies in his orchestrations, leaving further discoveries for the adventurous student.

Speaking of draperies, we wonder how many students have ever made a serious study of them. Among the sketches of nearly every artist of note you'll find study after study of draperies. Raphaelle Peale (American 1774-1825) took enough time out to make the meticulous painting reproduced herewith. The original, 28 x 23 inches, is owned by the William Rockhill Nelson Gallery of Art in Kansas City, Missouri.

Cliche Verre

This article speaks for itself quite completely. It need only be pointed out that even a beginner can employ this process. If blueprint paper is substituted for the photographic paper described in the article the expense is trifling. The paper needs only to be developed in water after exposure.

Photographic plates and films that have been exposed—but undeveloped—may be substituted for plates described in the article. The emulsion of the films is a bit more resistant than the tempera coating and therefore leads to a somewhat different technic.

A Poster Subject

Don't overlook the possibility of the photograph of the fountain on page 13 as a subject for an Italian travel poster. With the background eliminated you have a superb silhouette of fountain and peasant woman. The light and shade is so definite that you will have little difficulty in resolving the study into three or four flat tones or colors.

The Lawson Illustrations

An analysis of Lawson's drawings reveals that he is a designer *par excellence*. Lay tracing paper over that jolly gnome on page 14 and make a two-tone brush drawing—black and gray tempera. You then have the design as Lawson visualized it before he began his pen work. In all his work you will find a similar clarity of pattern. The student might like to design a bookjacket for THE ILLUSTRATIONS OF ROBERT LAWSON, using that gnome, or Ferdinand, as a spot.

Layout

Many pages in this issue might profitably be studied for layout—the Cliche Verre and the Lawson articles. Try a different arrangement of the Freret sketches and

experiment with other pages. If you have an extra copy, cut out the pictures and try rearranging them with the text. If not, make rapid tracings and work with them.

Display as a Profession

This article on display might well be the incentive for some profitable study in the classroom. A progressive high school that we recently visited had installed a 6 x 6-foot store window in an art room as permanent equipment. This was continuously in use by students who took turns (in small groups) designing different types of displays. We were told that department stores cooperated by lending material for these displays. This practical work was supplemented by research and study of displays visited in the city. Different windows were discussed in class. One of the group interviewed the display man in the principal shop for an article in the school paper.

Whether or not students are interested in display as a profession, display is a valuable technic for the study of composition and color. All art students benefit by it.

Teachers • Students

What do you think of this new department "ART INSTRUCTION IN THE CLASSROOM"? Does it make ART INSTRUCTION more valuable to you? Shall we continue it?

Won't you let us have your opinion?

We would welcome also reports from readers as to the way they have applied the material in past issues to their particular work. Their comments would help other readers.

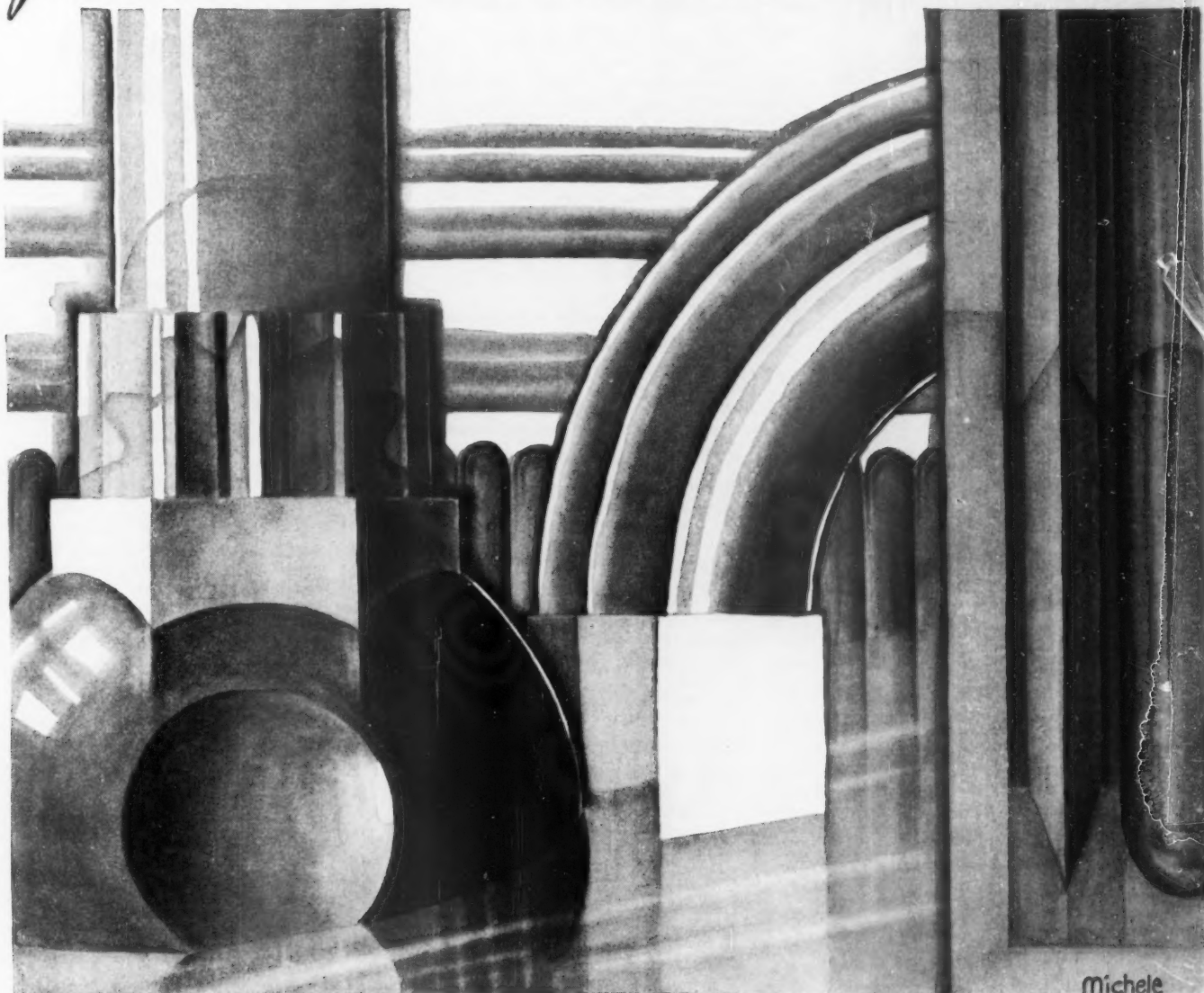


Oil Painting of Drapery

BY RAPHAELLE PEALE

William Rockhill Nelson Gallery of Art

From the KOH-I-NOOR Sketch Book



Just a Matter of Form . . .

Drawing may be thought of as a two-dimensional language for describing the form of three-dimensional objects.

The drawing above suggests how the form of things can be defined even without the aid of perspective, color or true shadows. It is merely a mechanical drawing; a "true" elevation of a few geometric solids and planes laid out accurately with instruments. This layout was transferred in outline to a piece of smooth ledger paper. The rendering was done with No. 2205 Koh-I-Noor Graphite Sticks and a paper stomp. Using the $\frac{1}{4}$ " square end of the 4B stick, with strong pressure on one corner, I cut a dark tone around the outer edge of each object. This at once lifted the objects out of the plane of the drawing, but they were still flat. Then I laid in the graded tones, using the same end of the stick, varying the pressure as I went from light to dark. The sticks should be

kept sharp. I use a file and dip the stomp in the filings to produce a light tone. The whole drawing was next modelled with the stomp, using a kneaded eraser to lighten certain tones and pick out reflections, as on the floor. Sticks of 2B, 4B and 6B degrees were used.

These sticks are wonderfully quick for laying in large areas, and a little time spent finding out what else they can do, will reward you. Try drawing with the corners, the square edges, the long edges; file notches and draw parallel lines with one stroke.

For clean hands and economy, I recommend No. 805 Metal Holder, which enables you to use every last bit of the stick.

Julian Michele

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TOOLS AND MATERIALS

continued from page 24

has a linseed base, and yellows just as much as the oil in the colors. Try varnishing your pictures with either damar or mastic.

You can prove these reactions yourself by applying some white with oil as a thinner; another patch with the mixture I mentioned; then draw a half-inch wide varnish stripe of different varnishes over these patches. When all is good and dry, cover one-half with cardboard for a month and you will be surprised at the distinct line of demarcation. Now expose the whole patch to the sun and see which bleaches out whitest. That will be the combination of medium and varnish you should use in the future.

**Mrs. F. W. Campbell Clarendon,
Tappan, New York, writes:**

In Mr. Martellini's articles (July issue) he states that, "Effective lavender shades are obtainable from mixtures of viridian, alizarine and white, these are of unquestioned permanence."

According to Maximilian Toch, adviser to the National Academy, and the Artists' Professional League, alizarine cannot safely be mixed with viridian or chromium oxide opaque.

According also to the Artists' Professional League, cobalt blue or cerulean cobalt blue cannot be mixed with alizarine but ultramarine, the only safe blue to be used in admixture with alizarine. Mr. Martellini says cobalt and cerulean cobalt can be used.

Can you clear up these points?

Martellini replies:

When recommendations of colors or mixtures are made or descriptions are given of the behavior of pigments it is always understood that these are for the best materials from the most reliable manufacturers. Now take the matter of viridian, the hydrated chromium oxide, requires borax in the process of its preparation. Pigments are not just manufactured and sold, but must go through a very lengthy washing, cleaning and refining process to remove any soluble, uncombined chemicals used in their making.

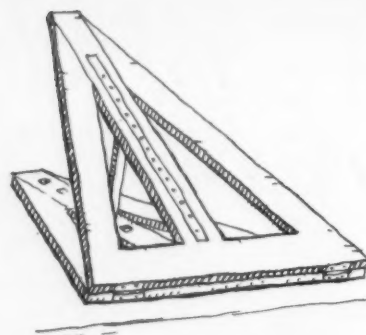
It is often that these processes cost more than the actual making of the pigment. If free borax is present in viridian it naturally would have a deleterious, reducing effect on the alizarine, which is not as resistant as other pigments.

The genuine cobalt and cerulean are as inactive, when properly made, as the viridian and do not react with the alizarine.

In the preparation of alizarine it is absolutely necessary to carry on the process in glass-lined apparatus, for contact with metals then would ruin the color. After the consummation of its chemical structure and proper washing it is a quite inactive, inert entity.

Alizarine is not the perfect color, but it is the best available of its particular shade and is indispensable on the artist's palette. It has been used for many decades and has stood up very well.

May I close with this analogy. When a student is studying chemistry and when the finished chemist is practicing his profession, he does not use technically pure chemicals but chemically pure colors. The former cost but a fraction of the latter, because they have not been refined to that point where all foreign



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★ ★ ★

A Correction

We regret that an error was made in our October number in attributing the head studies on page 14 to the pupils of Sanchez Felipe. Those drawings were made by Mr. Felipe himself. We also correct the statement that this is a page from the forthcoming book by E. Grace Hanks. The head drawings by Mr. Felipe are not a part of Miss Hanks' book.

★ ★ ★

Portraiture that Pays

Jack Dawn, inventor of a new make-up plastic which he calls Number 6, was paid \$2,500 for 10 hours' work in doing the head and neck of the Ageless Lama in *Lost Horizon*, according to Alva Johnston in *Woman's Home Companion*.

The old way of making up George Washington was to paint a portrait of Washington on the face of the actor with grease paint; the new way is to model a head of Washington and fit the actor's head into it. The mask is so delicate and flexible that it reflects the most subtle changes of expressions.

★ ★ ★

Magic

"It is said among the French that Corot was the painter of three thousand pictures, of which ten thousand were sold to Americans. No other artist has been so imitated; none other's works so commonly manufactured under forged signature."

From "A World History of Art"
by Sheldon Cheney, Viking Press

substances which might upset the results of a chemical analysis are deleted. In the artist's colors price is too often the consideration and only technically pure colors are used in the preparation of the flashy, cheaper grades. It sums up to what I have tried to point out so often, that the artist should use only the best colors he can buy. They are such an infinitesimal part of the actual value of his pictures.

(Editor's note: We refer you to another inquiry and answer about alizarine in the August, 1938, issue of our magazine.)

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SO—YOU'RE GOING TO BE AN ARTIST

continued from page 28
ter Six. So far as qualifications go,
the ideal art service artist is the
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done by the art service.

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of these specialists is certain to be
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another is likely a good artist on
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other is an illustrator—and any job
the staff can't handle is assigned
to a suitable free-lance artist who
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and under its direction and super-
vision.

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which he generally needs in a big
way—and is very worth while for
that reason. The work being so-
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ever powers he has on the actual
performance—and this, for most
beginners, is plenty to have to do.
No better or more realistic exten-
sion of art school training can be
had than the art school graduate
can find in a good art service.

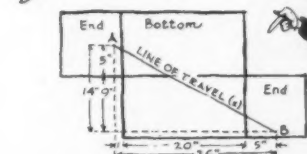
In chapter 3, to appear in December,
the "Art Director Reveals All."

★ ★ ★

The Answer

On page 32 (bottom of third column) in
the October number we gave a poor de-
fenseless bug about as stiff an intelli-
gence test as any bug is likely to face.
It might even have puzzled some of our
readers. Well! here's the answer—29.5296
inches, as nearly as we can figure it.

BUG PROBLEM



$$x^2 = 14^2 + 26^2 = 872$$

$$AB \cdot x = \sqrt{872} = 29.5296$$

ANSWER

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